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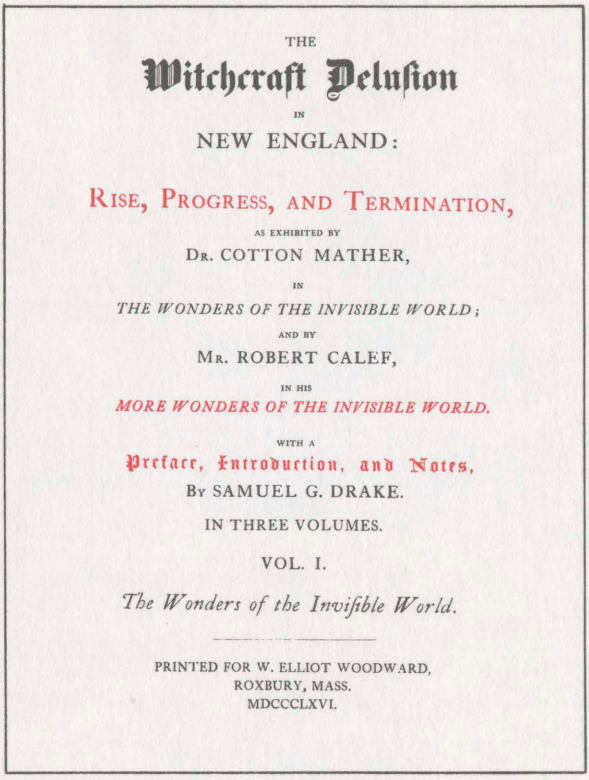
THE

Witchcraft Delusion

IN

NEW ENGLAND:

RISE, PROGRESS, AND TERMINATION,

AS EXHIBITED BY

DR. COTTON MATHER,

IN

THE WONDERS OF THE INVISIBLE WORLD;

AND BY

MR. ROBERT CALEF,

IN HIS

MORE WONDERS OF THE INVISIBLE WORLD.

WITH A

Preface, Introduction, and Notes,

BY SAMUEL G. DRAKE.

IN THREE VOLUMES.

VOL. I.

The Wonders of the Invisible World.

PRINTED FOR W. ELLIOT WOODWARD,
ROXBURY, MASS.
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Samuel Hopkins Adams, his Novel, Revelry, *and the Reputation of Warren G. Harding*

by Robert W. Coren

In November 1926, Samuel Hopkins Adams's novel of Washington politics, *Revelry,* appeared. Since its central character is an American President easily identifiable as the late Warren G. Harding, it created a great stir. Adams's characterization of Harding was sympathetic, but also uncomplimentary, suggesting several negative personal attributes. A controversy over the appropriateness of Adams's behavior ensued. In the press, Adams was either lauded for telling the truth about Harding or condemned for his bad taste in maligning the President, who died in 1923.

Papers of Samuel Hopkins Adams[1] preserved in the Bird Library of Syracuse University, reveal that the author and his publisher made careful plans to launch the book and relished the resulting controversy. The papers illuminate the processes involved in a book's production, publication, and promotion.

Adams was an old hand at writing, with experience in both fiction and non-fiction. Born in Dunkirk, New York, in 1871, he joined the staff of the *New York Sun* after receiving his A.B. degree from Hamilton College. The *Sun,* for which Adams wrote until 1900, was at the forefront of the muckraking trend in journalism, and undoubtedly provided Adams with much of his professional education. It was the *Sun's* policy to print "whatever God permitted to happen." Adams left the *Sun* to join the staff of *McClure's* magazine where he was associated with some of the most famous muckrakers of the Progressive period, including Ida M. Tarbell and Lincoln Steffens. Adams's major contribution while writing for *McClure's* was an attack on the patent medicine business in a series of articles entitled "The Great American Fraud," published during 1905 and 1906. After his tenure at *McClure's,* Adams became a free-lance writer, producing several historical novels, short stories, and a study of public hygiene. Occasionally he wrote under the pseudonym, Warner Fabian. Lastly and importantly, Adams was a

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Mr. Coren is a graduate student in the Department of History at Syracuse University.

[1]The Papers of Samuel Hopkins Adams in the George Arents Research Library at Syracuse University, Bird Library, contain much of his correspondence with literary agents and publishers for the period 1925-58. All footnote references to documents in the Arents Library will identify the source by the initials GARL.

registered Democrat. Thus Samuel Hopkins Adams was properly trained, as a writer of fiction and as an investigative reporter, and temperamentally suited, as a Democrat and Progressive, for the job of writing about a Republican president and his corrupt administration in a novel which closely resembled fact.[2]

It seems, in retrospect, almost a half century later, that Adams's fictional portrayal of the period may have contributed to the growth of the Harding myth. An examination of *Revelry* demonstrates its author's sentiments about Harding and his political intimates. The central character, President Willis Markham, is described by Daniel Lurcock, the unofficial head of the Justice Department for Markham, as

> . . . torpid, good-humored, complacent, friendly, indulgent to himself, obliging to others, as loyal as a Samurai, full of party piety, a hater of the word 'no,' faithful to his own code of private honor, and as standardized as a Ford car.[3]

It was Daniel Lurcock, modeled after Harding's Attorney General Harry Daugherty, who, Adams tells us, had rescued Markham from the obscurity of a small-town Michigan pool hall. Lurcock, as an established lobbyist in the Michigan legislature and a politician in his own right until scandal cut short his career, liked Markham's stately appearance and easy-going manner. Helped by Lurcock's astute political knowledge, Markham was elected first to the state legislature, then to the governorship, the U.S. Senate, and ultimately to the Presidency. Markham's own assets were his sociability, his honesty, his loyalty to friends and Party, and sheer political luck.

Markham himself, enters *Revelry* in "The Crow's Nest," a house near the White House, where several men are drinking and playing poker. Lurcock is present, as are Andy Gandy, Markham's Secretary of the Interior, and Charlie Madrigal, the assistant to the Director of Public Health, and several minor figures.[4] Markham, a bit drunk at the end of the game, chooses to walk back to the White House and accidentally stumbles into the back yard of a mysterious woman. She is Edith Westervelt, an urbane, oft-married, sophisticated, but cynical and unhappy woman. Edith provides the romantic interest in the novel and also allows Adams to show Markham in a sympathetic light. Markham convinces Edith, who is contemplating suicide, to give him the poison for safe-keeping.

Meanwhile Gandy and Madrigal have been looting the government, selling government oil reserves and supplies from government hospitals.

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[2]Elmer Davis, "History in Masquerade," *Saturday Review of Literature,* November 27, 1926, p. 355. From "Introduction" to Adams Papers, GARL.

[3]Samuel Hopkins Adams, *Revelry,* New York, Boni & Liveright, 1926. p. 70

[4]Andy Gandy is Adams's characterization of Albert B. Fall, Harding's Secretary of the Interior. Charlie Madrigal is Adams's version of Charles R. Forbes, Director of the Veterans' Bureau. Both were charged with graft in 1924.

Gandy's oil deal implicates the ignorant President by involving property owned by Markham's niece in the oil-lease transaction. The Congress resents the influence that Lurcock and "The Crow's Nest" crowd have over Markham, and begins an investigation of rumors surrounding the activities of Gandy and Madrigal.

Until the very end, Markham retains complete confidence in both his friends. When he discovers that he and his niece have been duped by those he trusted, he becomes despondent. Rumors of his impending impeachment are in the air. One night Markham accidentally takes the poison he had earlier coaxed from Edith Westervelt. When he realizes what he has done, he decides to take advantage of the escape fate has provided him.

Readers of *Revelry* realized that Adams's novel was a thinly-veiled portrayal of the Harding administration. The Congress, through the investigations of the Walsh Committee, had uncovered several instances of graft, allegedly committed by Secretary of the Interior Fall and Veterans' Bureau chief Forbes. In the alleged conspiracy, Attorney General Harry Daugherty and others close to Harding were also implicated. Fall was accused of taking a bribe to arrange the transfer of government oil reserves at Teapot Dome to oil tycoon Edward Doheny, Sr. The scandals of *Revelry* differ from fact only in minor details. Markham's romantic interest and apparent suicide seemed to give plausibility to the rumors which had been circulated about Harding.

Prior to the publication of *Revelry*, Harding's reputation among Americans had touched both extremes. When he died, the President was eulogized, of course, and within a year, four highly favorable biographies of Harding appeared. These were hopelessly sentimental and useful only as evidence of popular feeling. However, this phase was short-lived. The liberal press, led by magazines like the *New Republic* and *The Nation,* attacked the corruption of the Harding administration revealed by the senatorial investigations of Sen. Thomas J. Walsh, (D., Montana). Bruce Bliven of the *New Republic* wrote five devastating articles on the "Ohio Gang," a term which Bliven helped to popularize.[5] But neither the Walsh investigations nor journalistic reports could arouse public indignation about Teapot Dome. The Walsh findings did not live up to the investigating committee's predictions and the resulting litigation was tediously drawn out. During 1926, the trials of Fall, Daugherty, Forbes, and Doheny were in the news, yet public concern was not great. Such was the situation when *Revelry* was published.

The reaction to *Revelry* was sensational from the start. Adams had known since the conception of his idea for the novel, in March 1926, that he had a commercial success on his hands, and he was "determined to make the most of it." Through his agents, Zelma and Carl Brandt, and his publisher, Horace Liveright, he planned a large-scale advertising campaign. He first went to Washington, D.C. to research his subject, and Harry Hansen was quite

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[5]Bruce Bliven, "Ohio Gang," *New Republic,* May 7, 14, 21, 28, June 8, 1924.

correct when he said he had been told that some "passages in *Revelry* had been taken verbatim from public records of testimony in certain recent trials."[6]

Throughout the summer of 1926, Adams, with his agents and publisher, hammered out plans for the novel. Not of least importance was choosing a title. At one time they intended to call it *Panorama,* then later, *Proud Revelry.* Adams was eager to have the book ready for sale while interest in the trial was at its height. Originally set for release in September, it was postponed, first to October 25, then to November 10. Meanwhile the Brandts were busy lining up distributors for the book in England and Germany, and trying to distribute advance copies in places where they would do the most good: Democratic newspapers, key senators and politicians, and Washington's women of social importance who discussed literature in their "salons." Some copies were even sent to members of Coolidge's administration.

One of the most significant publicity efforts was made when a free-lance journalist, William Almon Wolff, was commissioned to do an article on *Revelry* shortly after its publication. To get material, Wolff interviewed two Democratic senators – Thomas J. Walsh and Burton K. Wheeler, both from Montana and both leading figures in the investigations. Wolff asked them for their impressions of *Revelry.* Walsh felt that the novel might prove useful if it aroused the country "from the apathy with which it received the facts brought forth from his investigation."[7] He was also highly critical of President Coolidge's silence on the alleged graft within the Republican party. Senator Wheeler, the 1924 Progressive party vice-presidential candidate, was himself a character in *Revelry,* in the person of Senator Welling, the antagonist of Markham's "cronies." His only comment to Wolff on *Revelry* was it was "extremely interesting." Wheeler like Walsh, was highly critical of Coolidge's silence and the President's failure to remove Daugherty from his post until public pressure forced him to do it. Wolff also interviewed the ruggedly independent Republican Senator from Idaho, William E. Borah, who said: "There is ample justification for the book in the facts."

Sales of *Revelry* lived up to the expectations of all involved. By the end of November 1926, it had sold 25,000 copies. Eventually, it topped 100,000 in sales. It was even adapted for Hollywood screen and the New York stage. *Revelry* received unsolicited publicity from the defense attorney for Edward Doheny, Frank J. Hogan, who specifically asked prospective jurors whether or not they had read *Revelry* or had read newspaper reports stating that

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[6]Harry Hansen, *New York World,* November 10, 1926. Adams Papers, GARL. Harry Hansen was literary editor of the *World,* New York City's leading Democratic newspaper.

[7]The comments in this paragraph were taken from the text of an interview by William Alman Wolff which was sent to Democratic newspapers throughout the country. Adams Papers, GARL.

prospective jurors "were staying up nights reading *Revelry.*"[8] None of the jurors questioned by Hogan admitted reading it, but the jury was ultimately sequestered, in part because of possible exposure to the book.

According to Mark Sullivan, *Revelry* was banned in the nation's capital. Raymond Clapper, Washington correspondent for United News, reported that President Coolidge had referred to the allegations in *Revelry* as "scandalous." Adams happily noted that the President's comment "ought to be worth several thousand copies."[9] Carl Brandt's contact in the Department of Labor, Special Assistant to the Secretary of Labor, Burton Kline, wrote in amusement that Secretary of Labor James J. Davis had complained that much of *Revelry* "wasn't so." Kline felt that Davis had fallen into the same trap that most of Washington had. By sticking closely to the "fax," Adams convinced his readers that the fictional elements were also facts. Unfortunately, Kline did not say what he considered to be true or untrue.[10]

From New York came the reaction of the noted liberal clergyman John Haynes Holmes, head of the non-denominational Community Church and editor of *Unity* magazine. He expressed gratitude to Adams for his "ruthless and therefore wholesome portrayal of the spirit . . . if not the precise facts, of the most corrupt administration this country has ever known." He asked rhetorically:

> Why should not every honest citizen rejoice that a trained novelist has had the insight and courage to seize upon these events of recent history and use them for his own purposes? . . .[And] How old does such material have to be before it can legitimately be employed? How many books would have to be suppressed if the judgement suggested in this case were made universal?[11]

Holmes went on to heap praise on Adams. His letter was shortly thereafter incorporated into the book's publicity campaign. Holmes provided a reply to many critics who felt that *Revelry* was a wicked book because Harding had been dead only three years and some of the characters involved treated fictionally by Adams were not only alive but awaiting trial. Like Bliven's articles in 1924, Adams's *Revelry* had enough truth in it to upset many who believed that the President should be kept on a pedestal. They resented the attempts of the Progressives to knock the pedestal to the ground. The anti-*Revelry* campaign of the *Washington Post* was natural enough, since its owner, Edward "Ned" McLean, was involved in the Teapot Dome scandal and was, himself, the original of a character in *Revelry*. More surprising is the condemnation of the novel by the *New York Times.* Its anonymous reviewer

[8] *New York Times,* November 23, 1926. From the "Introduction" to the Adams Papers, GARL.

[9] Samuel Hopkins Adams to Leila (?), November 14, 1926, Adams Papers, GARL.

[10] Burton Kline to Carl Brandt, November 23, 1926. Adams Papers, GARL. Kline was a former journalist himself.

[11] John Haynes Holmes to Boni & Liveright, Publishers, undated. Adams Papers, GARL.

called the novel pernicious and unethical and concluded that "it was hardly necessary . . . to subject the characters of men still living – to say nothing of the dead – to the unfair confusion of damning fact with damning fiction."[12]

Adams's own reaction to such criticism is on a scrap of paper found among his letters. It could not be determined whether it was ever published. He wrote:

> I have been attacked from ocean to ocean for bad taste in digging up graves and unfair methods for using a fiction form. I ans. the 1st count on the score that an issue not dead [sic] and cannot be buried because certain of its main actors are dead. – I ans. the second by saying there is only one way to get to the hearts of the people [and] that is by ridicule or pathos – I have chosen the latter. Had I taken the facts and put them in a correct, clear forceful statement – about 2000 people would have read it at most [.] Had I taken straight fiction without any facts I should have had to make an allegory which many people would have failed to interpret. I wanted to make people feel and think there are only 2 ways of doing this[13]

Liberal journals came to Adams's defense. Long-time Harding foe Bruce Bliven reviewed *Revelry* in the *New Republic.* Though dismissing the novel as a "negligible" work of fiction, Bliven defended Adams's right to deny immunity to public figures "for the period they care about most – that of their own lives."[14] Bliven believed that more novels like *Revelry* would increase honesty in government, and hoped it would arouse the public. In *The Nation,* an anonymous reviewer also agreed the novel was without literary merit but commended Adams for "unveiling political conditions which can as yet not be handled directly without silly cries of 'besmirching dead men' and 'slandering a President who can no longer defend himself.' " The reviewer cited other examples of novels which had stirred men to action.[15]

The most significant review of *Revelry* appeared in the *Saturday Review of Literature.* Critic Elmer Davis's article is, in part, a defense of the novel. He defends Adams by stating that "he has taken no more liberties with the facts, and the rumors, than historical novelists are constantly taking in writing about periods more remote." Sarcastically, he answers those who accuse Adams of bad taste: "It is not bad taste to steal everything loose around Washington, but it is bad taste . . . to call attention to it." Davis commends Adams for refraining from the temptation the material provided for satire and letting the story speak for itself. He accepts Adams's sympathetic characterization of Harding as a President "too small for his job," and adds

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[12]"A Matter of Ethics," *New York Times Book Review,* November 28, 1926. p. 27

[13]Undated sheet of paper written in Adams's own hand. Adams Papers, GARL.

[14]Bruce Bliven, "Revelry and Ethics," *New Republic,* December 15, 1926. p. 118-19

[15]"Revelry and Whispers," *The Nation,* December 15, 1926, p. 628

his voice to those of other journalists who condemn the public for its inaction.[16]

English literary publication reacted to *Revelry* in their unique way. The *Spectator* believed that Adams's novel was "no work of literary art" – a conclusion nearly all critics reached – and added that it was "too full of slang for the average English reader."[17] The *Times Literary Supplement* felt that, while *Revelry* could not be accepted as an attempt to write a serious political novel, Adams's work was "quite entertaining" as an example of "the peculiarly American talent for caricature."[18]

After *Revelry*, several other books of varying credibility were published which furthered the negative image of the Harding era. Harding's morals were attacked by Nan Britton, who claimed to be the mother of Harding's illigitimate daughter. Harry Daugherty claimed to be the man who "made" Harding. In a book he wrote in 1932, the ex-Attorney General described how he molded and manipulated the late President. Ex-Daugherty henchman Gaston B. Means published his diary, which allegedly substantiated rumors of a Harding suicide. Means was however reputed to be a "notorious liar." In addition to these memoirs, responsible journalists like Frederick Lewis Allen and Mark Sullivan also contributed to the historians' unfavorable judgment of Harding.[19]

Samuel Hopkins Adams also attempted the first history of the Harding era. In 1939 he wrote *Incredible Era,*[20] an account which received wide circulation. (He was assisted in his research by Professor H. F. Alderfer of Pennsylvania State College, who had written his doctoral dissertation on Harding under the auspices of the Syracuse University political science department.)[21]

Recent scholarship has produced a more balanced view of Warren Harding showing that he was a strong, ambitious politician and not the pawn of Daugherty. The opening of the Harding Papers by the Ohio Historical Society in 1963 made this reevaluation possible. Like Robert K. Murray's *The Harding Era,* Andrew Sinclair's *The Available Man,*[22] portrays a Harding much stronger politically and less feeble administratively. Francis Russell's recent Harding biography, *The Shadow of Blooming Grove*[23] is mainly

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[16]Elmer Davis, "History in Masquerade," *Saturday Review of Literature,* November 27, 1926. p. 335

[17]*Spectator,* January 22, 1927, April 16, 1927.

[18]*Times Literary Supplement,* April 14, 1927.

[19]Robert K. Murray, *The Harding Era,* Minneapolis, University of Minnesota Press, 1969.

[20]Samuel Hopkins Adams, *Incredible Era; the Life and Times of Warren Gamaliel Harding,* Boston, Houghton Mifflin, 1939.

[21]H. F. Alderfer, "The Personality and Politics of Warren G. Harding," (Ph.D. dissertation, Syracuse University, 1928)

[22]Andrew Sinclair, *The Available Man; the Life Behind the Mask of Warren Gamaliel Harding,* New York, Macmillan, 1965.

[23]Francis Russell, *The Shadow of Blooming Grove, Warren G. Harding in His Times,* New York, McGraw-Hill, 1969.

concerned with describing Harding's extra-marital behavior. None has attempted to prove allegations of Harding's suicide.

On the whole, Samuel Hopkins Adams must be credited with contributing not only to the Harding myth, but also to the Harding truth. Harding was not the weak, Daugherty-dominated individual Adams portrays in *Revelry*. He did not commit suicide. But Adams was correct to a considerable degree about the extent of graft and corruption he saw among Harding's political intimates. He was accurate in portraying Harding as a kind, sensitive, human being. Adams's estimate of Harding is in many ways typical of today's prevailing public view, and perhaps even a bit more perceptive in its basically sympathetic approach.

FROM THE COLLECTOR'S LIBRARY

Joel Munsell, Printer and Antiquarian in Albany, New York

by Henry S. Bannister

Of the many beguiling avenues into which book collection can lead, the earliest to kindle my interest was local history. This all came about while I was a schoolboy and Cornelia Mertens, our local librarian, introduced me to Joshua V. H. Clark's *Onondaga: or Reminiscences of Earlier and Later Times.*[1] Later, I read the *Jesuit Relations,* especially those parts describing the experiences of Father LeMoyne at Onondaga. Francis Parkman's books and a host of others came to my attention in due course. Eventually, through an Albany book dealer, John Skinner, I found O'Callaghn's *Documentary History of the State of New York.* (When I received my copies from Mr. Skinner I found the four volumes to be infested with book lice and had to store them in a sealed carton with paradichlorobenzine for a week. This did the job, and there's never been a bug in them in all the years since!) Soon after, I read Donaldson's Adirondack history and the work of that fine printer, Joel Munsell.

Joel Munsell was a true artist and craftsman. His love for fine printing and history became a motivating force in his work. It also kept him from becoming a wealthy man. His real riches are to be found in the fine historical books that came from his press and in the traditions he handed down to his sons. Joel Munsell was born in Northfield, Massachusetts, in 1808. His recollections of those boyhood days and of some of the people he knew in Northfield may be found in a delightful little collection of reminiscences he wrote toward the end of his career and printed privately in 1875.[2] In 1826, at

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Mr. Bannister is a book collector and a member of the Board of Trustees of Library Associates. He has recently joined the Publication Board of *The Courier.*

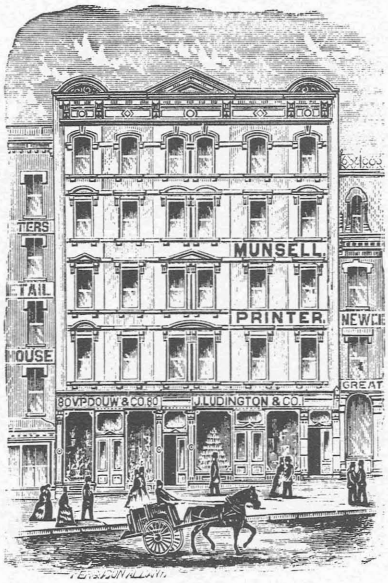
[1]There have been several Onondaga County histories written. In my opinion, Clark's *Onondaga,* which was published in two volumes in 1849 by Stoddard and Babcock in Syracuse, New York, is the best written and the most interesting reading.

[2]Joel Munsell, *Reminiscences of Men and Things in Northfield as I Knew Them, from 1812 to 1825,* Albany, 1875.

List of Historical,

GENEALOGICAL AND MISCELLANEOUS

BOOKS,



PUBLISHED BY

J. Munsell, 82 State Street, Albany, N.Y.

These are works of small editions, not stereotyped, and many of them nearly out of print. Prices do not include postages or express charges. Letters of inquiry should include a post-stamp.

Courtesy of the Rare Book Library, New York State Library, Albany, New York.

the age of eighteen, he moved to Troy, New York, and the following year he went to Albany to work for John Denio, a book dealer. While working as a clerk in this bookstore he planned his first venture as a publisher, a semi-weekly paper which he called *The Minerva.* It was to be a subscription publication and sell for thirty-seven and one-half cents per quarterly issue. Joel went out on North and South Market Streets to solicit subscriptions from passersby. With one hundred fifty subscriptions in his pocket, he set about putting his paper together during his spare time and evenings. The first issue was delivered to each patron by Joel as soon as it came off the press.[3]

For some reason Joel Munsell did not continue with this enterprise after the first quarter. He left his employer and *The Minerva* to work for a local newspaper as a compositor. Six years later, in 1834, he set up his own printing business and printed two items during the first year. The first was a folio published in partnership with Henry D. Stone. The second was a paper written by Paul Brown entitled *The Radical and Advocate of Equality.* It was a statement of concern over the morals and practical politics of the day – a subject much in the foreground today! Joel Munsell adds a wry footnote to this entry in his *Bibliotheca* commenting upon the author's impracticality in a pragmatic world and reminding us that most of the five hundred copies printed were ultimately used for wrapping paper.[4]

In the latter part of 1836 Munsell bought the printing firm of Thomas G. Wait, 58 State Street, where he remained for many years. Almost from the beginning, he exhibited an interest in local history. The number of historical items coming from his press increased yearly. One of the first was of a local nature and concerned a tavern robbery to which was added an account called, *Old Man of the Mountain, or the Gold Hunters of Joe's Hills,* by Josiah Priest. The following year, 1837, Munsell printed fifteen thousand copies of a collection of Priest's historical stories about the early settlers in the wilderness. For the most part, though, Munsell was busy with "bread and butter" printing for local religious groups, schools, libraries, societies, and so forth. With each succeeding year the entries in the *Bibliotheca* became longer and give us a clear indication of the nature of his printing activities and the growing reputation he enjoyed.[5]

In 1841 Josiah Priest had Munsell print another historical pamphlet entitled *The Fort Stanwix Captive, or New England Volunteer.* Six thousand copies were printed of this sixty-four page pamphlet. A curious piece came from the Munsell press in 1843 under the title, *The Bride of the Northern Wilds,* by Newton M. Curtis. Three thousand copies were printed. Under the

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[3]Joel Munsell, *Bibliotheca Munselliana: A Catalogue of the Books and Pamphlets Issued from the Press of Joel Munsell from the Year 1828 to 1870,* Albany, Privately printed, 1872. (Reprinted: New York, Burt Franklin, 1969)

[4]Ibid., p. 5

[5]Ibid., p. 16

entry for this title in his *Bibliotheca* Munsell makes this observation: "The author of this pamphlet was a resident of Charlton, Saratoga County, of limited education, a whiskey drinking, tobacco chewing, profane swearing, and squalid specimen of humanity."[6] And more too. It is these occasional personal observations about his work and those for whom he printed that make reading Joel Munsell's *Bibliotheca Munselliana* such a delight.

His abundant energies balked at enforced idleness. This shines forth in an entry for the year 1839 of a book by Arthur Prynne (his own pseudonym). He footnotes the entry for *The Full and True History of the Conquest of Mexico by Cortez* with this comment: "This was a *chap-book,* condensed from a well known work by Diaz, got up to aid in filling a temporary lull in business."[7]

As Munsell's business grew, he began to feel an urge to make another venture into publishing. A hint of this can be seen in the annotation he added to the entry for Henry R. Schoolcraft's *Notes on the Iroquois,* printed in one thousand copies, in 1848. He writes, "This was originally published as a legislative document. I was struck with the interest attached to the subject, and proposed its republication to E. H. Pease, not yet having attempted to publish anything myself. The work owes its existence to my persuasion."[8] The yeast was fermenting; it was inevitable that before long the work of Joel Munsell would begin to exhibit his interest in the rich historical fields of eastern New York.

In 1841 Joel Munsell printed the first volume of John S. Wood's *The American Magazine, and Repository of Useful Literature.* It is an interesting miscellany covering many subjects and including many engravings. An article by Joel Munsell under the title, "The Learned in Limbo," appears on page 91. This publication does not appear in his *Bibliotheca Munselliana.*[9]

In 1863 Munsell printed a commemorative work. This one was to honor America's first printer, William Bradford. Bradford was born in England in 1663 and came to America for a brief stay in 1682. Upon his return to England, he married, then in 1685 he returned to Pennsylvania, this time bringing his press with him. The book is an interesting one that tells much about William Bradford and the English Colonies of that time. The title page is a beautiful example of Munsell's skill and is attractively printed in both red and black ink. An interesting commentary upon Munsell's reputation and ability may be found in Note 5, page 104: "Mr. Joel Munsell, a native of Northfield, Massachusetts, and born in 1808, whose establishment of himself

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[6]Ibid., p. 16

[7]Ibid., p. 10

[8]Ibid., p. 30

[9]John S. Wood and Barnabas Wood, eds., *The American Magazine, and Repository of Useful Literature. Devoted to Science, Literature and Arts; and Embellished with Numerous Engravings,* Vol. 1, July – December, 1841, Albany, John S. Wood, 1841.

A

MEMORIAL

OF

ALEXANDER ANDERSON, M.D.,

THE

First Engraver on Wood in America.

READ BEFORE THE NEW YORK HISTORICAL SOCIETY, OCT., 5, 1870.

BY

BENSON J. LOSSING.

NEW YORK:
PRINTED FOR THE SUBSCRIBERS:
1872.

THE

AMERICAN

MAGAZINE,

AND

REPOSITORY OF USEFUL LITERATURE.

DEVOTED TO

SCIENCE, LITERATURE, AND ARTS,

AND EMBELLISHED WITH

NUMEROUS ENGRAVINGS.

EDITED BY
JOHN S. WOOD, M. D., AND BARNABAS WOOD.
ASSISTED BY SEVERAL LITERARY GENTLEMEN.

VOLUME I.
(FROM JULY TO DECEMBER 1841, INCLUSIVE.)

ALBANY:
PUBLISHED BY B. WOOD.
1841.
J. MUNSELL, PRINTER.

From a bound collection of Munsell's book catalogs.

in Albany in 1827, away from the great commercial centres of the country, has not prevented his becoming the *facile princeps* of a choice class of our typographers, has till lately been as well known, perhaps, to the elegant few as to the less discriminating many."[10] The note continues in this vein to give praise to his literary and historical interests as well as to his skill and artistry.

Munsell's interest in printing is exhibited in several publications about printing and papermaking that have come from his press. Among these are *The Typographical Miscellany,*[11] *A Chronology of Papermaking,*[12] and his *Outline of the History of Printing.*[13] In 1872 he printed a beautiful memorial to Alexander Anderson, M.D., the first engraver on wood in America, for the New York Historical Society. It is an elegant book and contains many beautiful examples of Anderson's work. The selection of Joel Munsell as the printer of this memorial to Anderson is a further tribute to his artistic ability and craftsmanship. The book does honor to engraver and printer alike.[14]

Evidence of Joel Munsell's abiding interest in early American history, especially that of New York State, can be abundantly found in the many historical books he published. Neilson's *Burgoyne's Campaign* was published in 1844.[15] It is an interesting account of that fateful and unsuccessful British attempt to drive a wedge between the American colonies and so bring the American rebellion to a quick end. Neilson's book has for a long time been much sought after. The Munsell first edition is in much demand by collectors. It was reprinted by his son, Charles, in 1926. Demand for it continues, notwithstanding Munsell's caustic comments about it in the *Bibliotheca Munselliana* where he writes, "The author occupied the heights, with his farm, where many visitors naturally resorted during the summer months. His book was intended to answer inquiries, and to aid in selling his property advantageously. But he borrowed money to pay expenses and being naturally embarrassed, and his sales not being so large as expected, the enterprise

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[10]John William Wallace, *An Address Delivered at the Celebration by the New York Historical Society, May 20, 1863, of the Two Hundredth Birth Day of Mr. William Bradford, who introduced the Art of Printing into the Middle Colonies of British America,* Albany, Joel Munsell, 1863.

[11]Joel Munsell, *The Typographical Miscellany,* Albany, 1850.

[12]Joel Munsell, *A Chronology of Paper and Papermaking,* Albany, 1851.

[13]Joel Munsell, *Outline of History of Printing,* Albany, 1839.

[14]Benson J. Lossing, *A Memorial of Alexander Anderson, M.D., the First Engraver on Wood in America,* Read before the New York Historical Society, October 5, 1870, Printed for the subscribers, Albany, J. Munsell, 1872.

[15]Charles Neilson, *An Original, Compiled and Corrected Account of Burgoyne's Campaign, and the Memorable Battles of Bemis's Heights, Sept. 19, and Oct. 7, 1777, from the most Authentic Sources of Information; Including many Interesting Incidents Connected with the same; and a Map of the Battle Ground,* Albany, Joel Munsell, 1844.

hastened his bankruptcy. He claimed that the battle was fought near his house, which was not so."[16]

Burgoyne's Campaign was followed by Jeptha Simms's *History of Schoharie County and Border Wars.* Two thousand copies were printed and sold personally by the author. This work remains one of the best accounts of the early history of the Schoharie Valley region. The first edition sold for one dollar and seventy-five cents. By 1872 second hand copies were bringing as much as eight dollars each.[17]

During his long and successful career, Munsell's reputation for fine printing continued to grow. He married twice. His first marriage was to Jane C. Bigelow in 1834. They were married for twenty years and during that time she bore him four children. Two years after Jane's death, Munsell married Mary Anne Reid. Six children were born of this marriage.[18] The introduction which Joel Munsell wrote for a small book entitled, *Chips for the Chimney Corner,* gives us a fleeting glimpse into his family life. He wrote, "This volume of miscellany has been set by a lad of twelve years of age as his first exercise in typography. Although so many spend their lives in manipulating types and learn nothing comparatively, yet the thoughtful and studious compositor will acquire a knowledge of structure and minutiae of the language in the pursuit of his professional duties."[19] In this statement we can see a father's pride and happiness in his son's interest and perseverance for the composition of this book was no small task for a beginner. Evidence is here, too, of the boy's interest in his father's trade and for the fine printing that would later be found in the books of Joel Munsell's Sons, especially that fine series known as "Munsell's Historical Series."

The work of Munsell and his sons shows a strong European influence in the fine printing, type styles, and in the beautifully printed title pages in which they so often used red as well as black ink. Drake's *The Witchcraft Delusion in New England* is a typical example. This was printed in two editions of which the "large edition" was issued in fifty numbered copies. The pages have wide margins and are embellished with many decorative initials and chapter headings. With its red and black printing, the title page is an especially attractive sample of Munsell typography.[20]

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[16]Joel Munsell, *Bibliotheca Munselliana,* Albany, 1872. p.21

[17]Jeptha R. Simms, *History of Schoharie County and Border Wars of New York State: Containing also a Sketch of the Causes Which Led to the American Revolution, and Interesting Memoranda of the Mohawk Valley,* Albany, J. Munsell, 1845.

[18]John L. Latting, *Memorial Sketch of Joel Munsell,* Albany, Privately printed, 1880.

[19]Frank Munsell, comp., *Chips for the Chimney Corner,* Albany, Munsell's Steam Press, 1871. n.p.

[20]Samuel G. Drake, *The Witchcraft Delusion in New England: Its Rise, Progress, and Termination, as Exhibited by Dr. Cotton Mather, in the Wonders of the Invisible World; and Mr. Robert Calef, in His More Wonders of the Invisible World,* . . . 3 Vols., Roxbury, Massachusetts, Printed for W. Elliot Woodward, 1866. (Title page, Volume I, shown on cover of this issue.)

AN

ADDRESS

DELIVERED AT THE

Celebration by the New York Hiſtorical Society,

MAY 20, 1863, OF THE

TWO HUNDREDTH BIRTH DAY

OF

Mr. William Bradford,

WHO

INTRODUCED THE ART OF PRINTING INTO THE MIDDLE COLONIES OF BRITISH AMERICA.

BY

JOHN WILLIAM WALLACE

OF PHILADELPHIA.

Publiſhed, with an Introductory Note, in Purſuance of a Reſolution of the New York Hiſtorical Society.

PARTS OMITTED IN THE DELIVERY BEING NOW INSERTED.

"So that herein I may but be ſerviceable to the Truth and the Friends thereof."
WILLIAM BRADFORD,
"The firſt of the firſt month 168⅞."

ALBANY, N. Y.:
J. MUNSELL, 78 STATE STREET.
1863.

CHIPS

FOR THE

CHIMNEY CORNER.

GATHERED BY

FRANK MUNSELL.

"GIVE ME SOME WITCH AND WIZARD TALES,
OF SLIP-SHOD GHOSTS WITH FINS AND SCALES,
OR FEATHERS LIKE A PHŒNIX."

ALBANY, N Y.:
MUNSELL'S STEAM PRESS.
1871.

PHILOBIBLON,

A

TREATISE ON THE LOVE OF BOOKS,

BY RICHARD DE BURY,

BISHOP OF DURHAM, AND LORD CHANCELLOR OF ENGLAND.

FIRST AMERICAN EDITION,

WITH THE

LITERAL ENGLISH TRANSLATION OF JOHN B. INGLIS.

COLLATED AND CORRECTED, WITH NOTES,

BY SAMUEL HAND.

ALBANY:
JOEL MUNSELL.
MDCCCLXI.

Title pages from the author's private collection, showing printer's mark.

Another interesting example is the first American edition of Richard DeBury's *Philobiblon,* printed by Munsell in 1861. Two hundred copies of the regular edition were printed and thirty on large paper.[21]

Richard Aungervyle, most frequently known as Richard DeBury, was born on January 24, 1287, in Bury St. Edmunds, Suffolk, England. He was educated at Oxford and afterwards appointed tutor to Edward, Prince of Wales, later Edward III. After the succession of Edward III, DeBury held a number of royal appointments. He became Bishop of Durham and Lord Chancellor of England. While in the King's service, he made frequent vists to the Continent and took advantage of these opportunities to search out and acquire a large collection of manuscripts and books.

Philobiblon was completed on DeBury's fifty-eighth birthday, January 24, 1345, a few months before his death. Several copies of the manuscript exist. Out of these has arisen some question concerning the authorship of *Philobiblon.* It is, however, generally considered to be DeBury's work.

Philobiblon is a most personal expression of DeBury's love of books and book collecting and is in some respects a delightful essay on manners. Originally written in Latin, it was later translated into French and English. Munsell's edition gives the Latin text on the verso and the English translation on the recto page. Joel Munsell's decision to print an American edition of this work is a further indication of his antiquarian interests. It was the publication of such historical material, together with his insistence upon fine craftsmanship, that made him such an outstanding printer.

Joel Munsell printed a great variety of books, pamphlets, notices of special interest, book catalogs, and the like, besides his beloved historical series. These ranged from Robert MacFarlane's *The Mechanic's Mirror,* to catalogs for local schools, and *Munsell's Guide to the Hudson River by Railroad and Steamboat.* By 1851 he had printed some five hundred items.[22] His *Bibliotheca Munselliana* was privately printed in 1872.[23] Only twenty copies were done. Two of these are in the Rare Book collection of the State Library in Albany; another is in the Historical collection of the Syracuse Public Library. This is an important bibliography, not only because it is supposed to include all but a few of the Munsell imprints from 1828 through 1870, but also, because of Munsell's wide interests, it provides a storehouse of bibliographical information about the early history of New York and New England. Fortunately, the *Bibliotheca Munselliana* was reprinted in 1969, in New York, by Burt Franklin.

Printed separately and also in Munsell's *Annals of Albany,* are some surprising bits of juvenilia. These include *The Adventures of Mother Hubbard*

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[21]Richard DeBury, *Philobiblon, a Treatise on the Love of Books,* 1st American ed., John B. Inglis, trans., Albany, Joel Munsell, 1861. Biographical Notes, p. 16

[22]John L. Latting, *Memorial Sketch of Joel Munsell,* Albany, Privately printed, 1880.

[23]Joel Munsell, *Bibliotheca Munselliana,* Albany, 1872.

and Her Dogs, The Diverting History of John Gilpin, The History of Goody Two-Shoes, The House that Jack Built and others.[24] Munsell's interest in printing these perennial children's favorites adds another dimension to our view of his personality.

The list of Joel Munsell's work is long. Between 1828 and 1870 his press printed over twenty-three hundred items. He was the author of sixty-seven of these, and, under the pseudonym Arthur Prynne, of two others. These make up the entries in his *Bibliotheca Munselliana.* During the fifty-two year span of Munsell's printing activities, he printed many book catalogs of private collections, and in 1867, Joseph Sabin's *Catalog of a Small but select Collection of Books from a Private Library, for sale at the very low prices affixed.* The following year he printed three Sabin catalogs, one of which listed recent J. Munsell publications in small editions.[25]

When compared with the work of many other upstate New York printers of the nineteenth century, much of Munsell's printing surpasses theirs in clarity and beauty. It is strange that the name of Joel Munsell, whose work is such an outstanding example of the printer's craft, is so little known today. Under the encouragement of Professor Lehman-Haupt, one of his former students completed a biographical study of Munsell entitled, *Joel Munsell, Printer and Antiquarian.* It was published by Columbia University Press in 1950, but is now out of print.[26]

Munsell exhibited his antiquarian interests through an active membership in both the Albany Institute of History and Art and the American Antiquarian Society of Worcester, Massachusetts to whom he sent a copy of very nearly everything he printed. As a result, these organizations have a substantial collection of Munselliana. The American Antiquarian Society has a copy of Munsell's first publication, *The Minerva*, a scarce item, indeed.[27] A large Munsell collection is to be found in the New York State Library. There are many more examples of Munsell's work in library collections, however, than are apparent from an examination of library catalogs. The great majority of these imprints are hidden behind authors' names and are scattered throughout the library – often on the open shelves.

Syracuse University's Bird Library has a goodly number of Munsell editions and steps are being taken to bring these together in a related collection that will have a double significance; first, as an historical collection concerned with the early history of New York; secondly, as a part of a collection about the history of printing in America.

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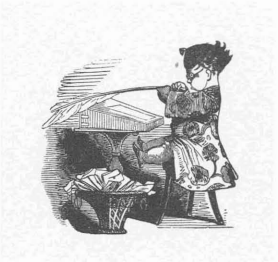
[24]Ibid.

[25]Ibid.

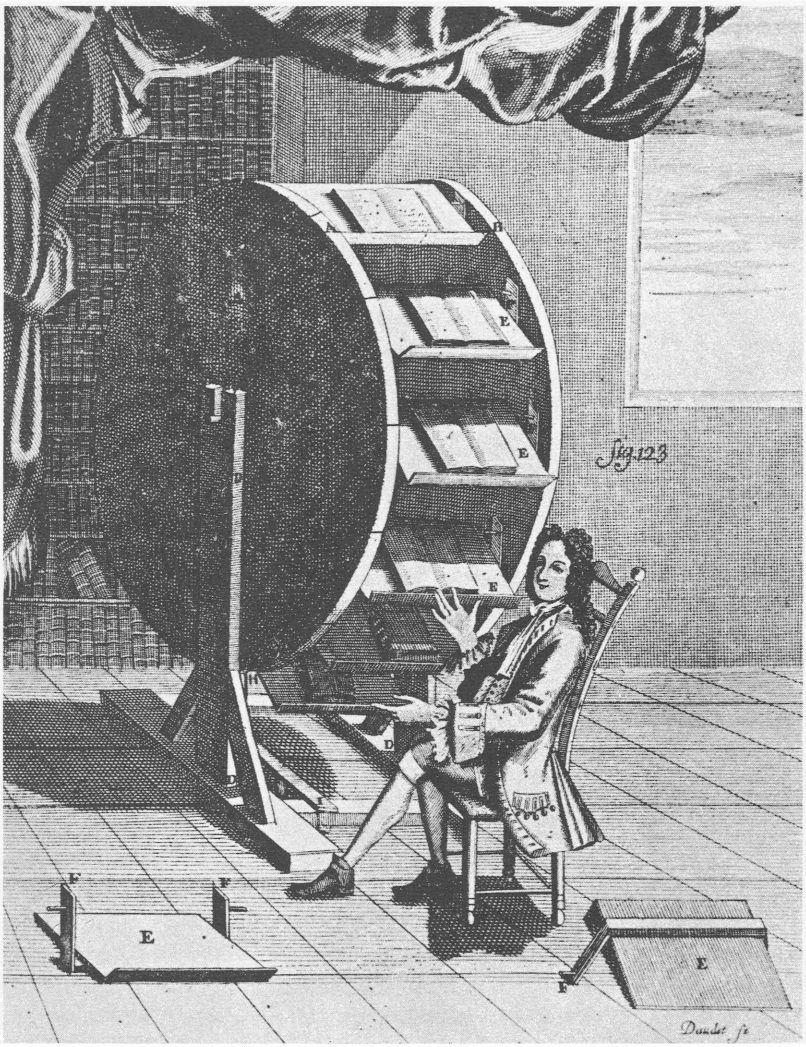
[26]David S. Edelstein, *Joel Munsell; Printer and Antiquarian,* New York, Columbia University Press, 1950.

[27]Telephone conversation with Mr. Marcus A. McCorison, Director and Librarian, American Antiquarian Society, Worcester, Massachusetts. February, 1974.

Joel Munsell's career was long and brought him much recognition, respect and honor and ended only with his death on June 15, 1880.



In spite of an interest in Joel Munsell that has covered many years, the task of preparing this short sketch has whetted my desire to know even more about the activities of the Munsell Press. I have learned from the experience and have enjoyed meeting those who, through their interest and kindness, have made it impossible for me to bring this to a conclusion without expressing my appreciation for their help. Mr. Darrell Welch, Rare Book Librarian at the State Library in Albany, spent much of his time during my visit showing me many of their treasures and giving me a great deal of assistance in my search for Munsell material. Mr. Marcus A. McCorison, Director and Librarian of the American Antiquarian Society was most kind when I telephoned him to inquire about their Munsell collection. The staff at the Bird Library were equally gracious, notwithstanding the difficulties under which they were working on the day of my visit. Mr. Henry McCormick and his staff at the Syracuse Public Library, and especially Mr. Gerald Parsons and his staff in the Historical Room, gave me more help than I can acknowledge. Finally, I cannot forget Mr. Hadwin Jenkins, whom I met quite by accident in the Historical Room of the Syracuse Public Library. Without his generous help much that I discovered there would have remained outside the ken of my search. Experiences such as these make book collecting a very pleasant pursuit, indeed. The friends one meets, through an interest such as book collecting and the association with books, is a warm, human experience too precious for me to express in words.



The Book and the Wheel Combined
Taken from *Recueil d'Ouvrages Curieux de Mathématique et de Méchanique* by N. Grollier de Servière, Lyon, D.Forey, 1719.

The Greatest Invention Since the Wheel

by Richard G. Underwood

Everyone knows that the alphabet is the greatest invention since the wheel, but where would the alphabet be today without the book? Claims for the book's obsolescence by modern technologists overlook its long history as a thing of joy, as well as a basic tool. Ancient Latins used a tree's inner bark, called *liber,* to write on, and in time the word *liber* denoted *book;* our word *library* is derived from it. I find it curious that many of the words for *book,* or words connected with books have their origins in the materials which went into their making. The Middle English *bok,* the Anglo Saxon *bōc,* Goth *boka,* Old Norse *bōk,* Old Saxon *bōk,* Dutch *boek,* Old High German *buoh,* German *buch,* are all related to old Anglo-Saxon *bēce,* meaning beech, because the ancient Saxons and Germans in general wrote runes on pieces of beechen board. The Russians carefully preserve in their museums pieces of birch bark on which early forms of the Cyrilic alphabet were scratched; very likely there are bookish words in Russian referring to that tree and its bark. The Greek word for book, *biblion,* was originally a diminutive of *biblos,* or *bublos,* meaning papyrus or scroll, after Byblos, the Phoenician port from which Egyptian papyrus was exported to Greece. From *biblion,* of course, comes not only our *Bible* but a whole string of bookish words with the prefix *biblio.*

Our word *page* comes from the Latin *pagina* – a trellis where a row of vines is fixed, hence, metaphorically, a column of writing. *Volume* comes from the Latin *volumen,* from *volvere,* to roll – hence a roll of parchment, or a scroll. Our word *bind* stems from the Old German, *bindan,* and the Old English *bend,* meaning a band or ribbon or fetter. The modern German *bund,* and our own *bundle* and *bandage* are related.

And how do we know these small facts today? Facts which anyone can look up in a good dictionary? Undoubtedly it is because of the preservative action of thousands of unknown monks, hidden away in monasteries, cells, and hermitages, copying away like mad in daylight and in the light of fish-oil-soaked reeds onto skins, or paper, or whatever material they could get, those bits of Gospel and other knowledge that came their way. Meanwhile the heroes of the world grabbed the headlines, slaughtered the peasants, burned the countryside, and toasted each other with mead between bouts. 'Tis ever the same. But don't believe that those monks were all old or were full of pious thoughts twenty-four hours a day. One of the moving aspects of many of the old handwritten books is the marginalia – those

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Mr. Underwood *is Director of the Syracuse University Press. This article is adapted from a talk he gave at the Annual Meeting and Luncheon of Library Associates, May 4, 1973.*

remarks written by a weary copier to tell what he really is feeling or thinking. The Irish missionary monk, St. Gall, died in 635 at the age of ninety-five after preaching over much of western Europe and founding a monastery on Lake Constance, Switzerland. On the margin of the St. Gall manuscripts about two hundred years later a monkish scribe wrote in Irish:

A hedge of trees surrounds me:
A blackbird sings to me
Above my booklet, the lined one,
The thrilling birds sing to me

In a grey mantle from the tops of bushes,
The cuckoo chants to me
May the Lord protect me from Doom!
I write well under the greenwood.

In the eleventh century, Columcille, the Irish saint, wrote these verses:

My hand is weary with writing,
My sharp quill is not steady.
My slender beaded pen pours forth
A black draught of shining dark-blue ink.

A stream of the wisdom of blessed God
Springs from my fair brown shapely hand:
On the page it squirts its draught
Of ink of the green skinned holly.

My little dripping pen travels
Across the plain of shining books,
Without ceasing for the wealth of the great –
Whence my hand is weary with writing.

Time and again the monkish, scholarly retreats of these saviors and preservers of literacy, books, and Christianity were raided by fierce pagans. Along the coasts of western Europe and throughout the British Isles, there were churches and abbeys, monasteries and schools, built like forts (which they were) along river valleys, with watch towers facing the sea and the navigable streams. Ireland, being the westernmost land of Europe, escaped not only the Roman legions in early years but also was overlooked during those years when the Huns and Goths and Vandals were playing king-of-the-hill all over western Europe. This isolation had its effect both upon the Irish religion, breeding an almost wholly monastic form of Catholicism as opposed to the cathedral-centered and Rome-centered form of Europe and, later, of Britain, and upon the books produced in that little green island for almost a thousand years. The Book of Kells is the best known

of those books, and it is, to my mind, one of the most beautiful in the world, rivaled only by certain Persian and Oriental volumes.

The isolation came to an end when the Danes and the Norwegians discovered the riches of the monasteries. Their raids began in the late seventh century, and continued for over three hundred years. During that time those unique architectural features, the round towers, were built as watch towers and refuges at every abbey and monastery of any size. Even the tiny community on the top of the Great Skellig (seen on the BBC television series, "Civilization"), perched 700 feet above the sea on a bare rock, with no landing place – even this place was raided by the Vikings more than once, the monks hewn with axes and thrown over the cliffs into the sea. It is no wonder then that one Irish monk wrote on the margin of one of the St. Gall manuscripts:

Fierce is the wind this night
Brushing back the white mane of the billow;
This night the savage warriors of Norway
Will not sail across the Irish sea.

Miles up the estuary of the River Shannon in what is now County Offaly, St. Ciaran founded the most celebrated of Ireland's monasteries, Clonmacnoise, in 548 A.D. Up the Shannon came the Norsemen, time after time, raiding this center of learning, looting and killing. One account describes the monks fleeing in their white robes of bawneen wool like flocks of sheep bleating before the sword, while the Vikings mowed them like hay and harvested them like wheat until the Shannon ran red.

But between these bloody raids, Clonmacnoise and Clontarf and Armagh and other monastic communities of Ireland were the universities of the western world, hundreds of years before the founding of Salerno and Bologna, usually considered to be the earliest universities.

In their book, *An Introduction to Medieval Europe,* James Thompson and Edgar Johnson write, "The sixth, seventh, and eighth centuries in Ireland witnessed the culmination of a poetry in the Gaelic vernacular some five hundred years before such outbursts in France and Germany. There are at least five hundred titles of stories and poems written in the seventh and eighth centuries, all redolent of the Celtic world of adventure on land and sea and of the world of fäery and many expressive also of deep and intimate human feeling."

An eighth century poem written by an anonymous student of the monastery of Carinthia on the margin of *Codex Sanctus Pauli* will illustrate what one French historian and critic, Roger Chauviré, calls "the formal perfection and the polished charm which [Irish poetry] was capable of attaining in those ancient times – a hundred years before the French

language" appeared as an entity in the *Serments de Strasbourg.* The poem is *Pangur Ban* or *The Scribe and His Cat.*

I and Pangur Ban, my cat,
'Tis a like task we are at;
Hunting mice is his delight,
Hunting words I sit all night
. . . . . .

Oftentimes a mouse will stray
In the hero Pangur's way;
Oftentimes my keen thought set
Takes a meaning in its net.
. . . . . .

So in peace our tasks we ply,
Pangur Ban, my cat, and I;
In our arts we find our bliss,
I have mine and he has his.

Practice every day has made
Pangur perfect in his trade;
I get wisdom day and night
Turning darkness into light.

But, why, you may ask, do I go on and on about the medieval Irish monks and their Goidelic verses? What do they have to do with the subject?

Just this: they are a neglected chapter in what used to be called the "dark ages." When the barbarian invasions brought darkness over Europe, the little island in the West was the only light left burning. For almost three centuries Ireland was truly the teacher of Europe, not only attracting hordes of disciples and students to her monasteries (at Armagh there were so many English students that the community had a special Saxon quarter), but sending out Irish monks in all directions. In the sixth and seventh centuries the whole Irish people seemed to become missionaries, pilgrims, and travelers. Colonies of Irish hermits were to be found in all the northern islands, the Faroes, Orkneys and Shetlands. They discovered Iceland long before the Norsemen. They crossed in their curraghs (lath-framed cockle-shell craft covered with skins and sealed with resin) to Scotland, Britain, and the continent.

From the monastery colony of Lindisfarne on the island of Iona, they spread their gospels and their education and their book making through Northumbria and what is now Yorkshire. It was from the cathedral school at York that a brilliant young Northumbrian scholar and student of the Venerable Bede (who had himself been trained at the monastery of

Wearmouth-Yarrow), was summoned by Charlemagne to his court in Parma in 781. His name was Alcuin of York, called Albinus; and he was, for the rest of his life, the leader of the palace school and the most important figure of the Carolingian renaissance. He it was who replaced the Merovingian script, the uncial or majuscule, which had degenerated into an almost illegible cursive, with the minuscule script, which used neat and elegant small letters. The minuscule was very legible, easy and quick to write. It was the lineal descendent of the Irish monastic letters and the forerunner of the capitals and small letters of our own contemporary type forms. You may see Alcuin's "Carolingian script," as it came to be called, on postage stamps of the Republic of Ireland today. You may see them, also, on the stones of the ruins of Clonmacnoise, that greatest of Irish monastic communities, the heart of western learning in those three centuries when Ireland was truly "the island of saints and scholars." Clonmacnoise survived plundering raids by Danes and Norwegians, native chiefs, Anglo-Normans, and was only finally despoiled and utterly ruined in 1552, a thousand years after its founding, by the English garrison of Athlone, who carried off bells, books, images, treasures, and even every scrap of glass in the windows.

By that date, however, the golden age of Ireland was only a memory, and a new power allied to the book and the alphabet was already a hundred years old. The *third* greatest invention since the wheel, printing, had appeared from the inventive brain and clever hands of – Laurens Janszoon Coster, a Nederlander. I'll bet you thought I was going to say "Gutenberg," but I must tell you that we have been misled in our youth by those who told us that Johannes or Johann or John Gutenberg "invented" printing. Scholars now strongly favor the claims of the Dutch for Mynheer Coster and do not sneer at the people of Haarlem, who erected a statue of Coster and celebrated the four hundredth anniversary of his invention in 1823. Another small truth: Johann's name wasn't really Gutenberg; it was Gensfleisch. Since his mother, Elsgen Wyrich Gutenberg, was the last of her line, and since it was the custom in Germany in those days for a son in such a case to take his mother's name so that it might not become extinct, John became Gutenberg. And he did not invent printing, he "only" perfected it.

The chronicle of Cologne reports for the year 1499 that "the eternal God has out of his unfathomable wisdom brought into existence the laudable art, by which men now print books, and multiply them so greatly that every man may himself read or hear read the way of salvation." At that time, Europe was in the grip of what it regarded as its first great epidemic of syphilis and from recurring ravages of the plague; alchemy and astrology epitomized the state of the sciences; Savonarola had been burned at the stake the previous year; and hunting witches was beginning to be popular throughout holy Christendom. Today, after five and a half centuries of progress in our own most progressive of countries things are much changed: venereal diseases are at epidemic levels; drugs and alcohol are fighting it out

on both sides of the generation gap; assassinations, kidnappings, and terrorism are worldwide phenomena; and although alchemy has been replaced by psychoanalysis, astrology has made a marvelous comeback.

If these improvements do not gladden our hearts sufficiently, we have only to look at the state of the art of bookmaking to have our cups overflow. This "laudable art," as the Cologne chronicle called it, has progressed mightily also; never before in history have so many books been printed and published. Whether this week's *New York Times* best sellers, *Once is Not Enough,* by Jacqueline Susann, and *Dr. Atkins' Diet Revolution,* help every man to himself read or hear read the way of salvation, probably is unimportant in the face of the sheer magnificent technology of modern communication devices, including printing.

It is true that Coster and Gutenberg and their "thing" have fallen into disrepute lately. Marshall McLuhan has predicted the imminent demise of the printed book for years; in fact he has written fourteen books on the subject. McLuhan and his cloudy crystal ball, notwithstanding, and in spite of the electronic "hardware" which has metamorphosed our *biblions, libers, boeks,* and *books* into a form of merchandise called "software," the greatest invention since the alphabet remains one of mankind's greatest tools. It might almost be said to be the primal tool of historical man. How do men learn to plan and build all, all of the modern tools of communication including the electrostatic copying machine? From books, of course. As a tool it is preeminent. Its handiness, its portability is unsurpassable. Can one *really* imagine Omar Khayyam intoning to his inamorata:

"A micro-reader beneath the bough,
A loaf of bread, a jug of wine, and thou". . .?

Never.

But what of the book as esthetic object, as artifact, as a non-utilitarian thing-in-itself? First, one must admit that books cannot ever be truly non-utilitarian even to the insensitive types who use them as elements in interior decoration. ("I'll take two feet of red morocco books, three feet of blue buckram, 1-1/2 feet of green linen finish," etc.). Book design and bookmaking are servant arts, like architecture, not fine arts, like painting. One does find book designers "expressing themselves" at the expense of the book, intruding themselves between the author and his readers, impeding rather than enhancing communication; but fortunately for the book and bibliophiles these "artists" are a small, however flamboyant, minority. But tools can be beautiful or at least pleasant to the eye and the hand. The phrase, "form follows function," need not be limited to architecture.

As one might expect, wherever esthetic taste is concerned there is controversy; and so it is with book design and manufacture. A book is not only a tool and a product of craftsmanship, it is also – God help us – a piece of merchandise and we know what that can mean. Thirty-three years ago, T. M. Cleland, an artist and typographic designer of huge and crusty integrity,

said, in what is to me one of the greatest lectures on this whole subject, "It has taken printers and publishers five hundred years to find out how wretchedly books . . . can be made and still sell."

In these days, when the word is taken for the deed, when *new* is a synonym for *better* and *change* is equated with *progress* and everything is newer and changing at an accelerating pace, how appropos are Cleland's words on: ". . . the fear of not being original – what Romain Rolland calls 'the fear of the already said.' The notion that I must do something new every day or I would not be creative – forgetting that God made the planets all the same shape as far as we can see, and that the oak tree does not alter the form of its leaves from year to year."

As good American consumers we are all conditioned to be "with it"; we respond to the huckster's stimulus with a conditioned reflex; when the TV says, "Salivate," we drool. But, to paraphrase Henry V, "we few, we happy few," we bibliomaniacs, we who keep our eyeballs round instead of square by reading books, may be partially immunized against the contemporaneity of our society, having a longer view of man and of mutability than the tube boobs, the ad addicts. We can with some comfort read the words of Ecclesiastes: "The thing that hath been, it is that which shall be; and that which is done is that which shall be done; and there is no new thing under the sun." Or we can read: "Our earth is degenerate in these latter days. Bribery and corruption are common. Children no longer obey their parents. Every man wants to write a book. The end of the world is apparently approaching." From the religion page of the morning paper? No, from an Assyrian carving of about 2800 B.C.

"Of making many books there is no end. . ." and, regardless of content or esthetics, modern printing technology has moved far from Gutenberg and the announcement of the Cologne chronicle. The contemporary printer may well be using a cathode-ray tube as a manuscript-scanning device to produce a magnetic tape, which, in turn, operates a photocomposing machine, setting positive or negative images on acetate or mylar film at the rate of hundreds of thousands of characters an hour, stripped up into sixty-four page film "flats" to make a thin flexible metal offset plate that is wrapped around a cylinder on a press, into which is fed a continuous web of paper, so that one hundred twenty-eight pages are printed with each revolution of the cylinder, turning at the rate of twenty thousand revolutions per hour. Folding, binding, sealing each book in a plastic wrap, packing, labelling are almost wholly automatic functions. The technology is indeed impressive and likely to become more so.

I foresee that within five years or so a writer can speak into a microphone and have the sounds of his voice transmuted to visual images via magnetic tape. If the Moog Synthesizer can turn electrical impulses into ersatz violin, flute, and organ music, it is altogether credible that sound can be made visible. The next short-cut may be the cap of intensely sensitive electrodes that fits on the author's head and – like a super encephalograph –

transmutes thoughts, rather than articulated words, onto a tape, which then bypasses a composing machine and goes directly into a "reader" on a high-speed printing press that uses no ink, but imprints images on a web of paper or plastic electrostatically, bound by electric heat-sealing machines in non-biodegradable, flexible, polyester-resin impregnated nylon covers that will last for a thousand years.

But to what end? What have we to say so important as to justify such an array of technical virtuosity, and such a cost? Will the button-pushing technician at his blinking, pocketa-pocketa console be able to write a marginal poem to his cat or a quatrain on the smog level?

Ogden Nash once wrote, "Progress may have been all right once, but it went on too long." And John Clare, years before, wrote, "If life had a second edition, how I would correct the proofs." These days are conducive to second thoughts, revisions of contents, and correcting of proofs, activities not limited to the old who are looking over their shoulders to some imagined happier time. I shall close with one last quotation; an epitaph written, not in old age, but in the year 1728, when the writer was only twenty-two:

> The body of B. Franklin, printer (like the cover of an old book, its contents torn out, and stript of its lettering and gilding) lies here, food for worms. But the work shall not be lost; for it will (as he believ'd) appear once more, in a new and more elegant edition, revised and corrected by the Author.

News of the Library and Library Associates

Codex Atlanticus Gifts

The Class of 1912, under the leadership of Mr. Elmer Quin, plus a gift from Mr. Chester Soling have made possible the purchase of the twelve volume facsimile edition of Leonardo da Vinci's *Codex Atlanticus.* The Class of 1912 has underwritten the cost of seven volumes, and Mr. Soling's gift, noted in the last issue of *The Courier,* will cover the remaining five volumes. Mr. Quin has long been active in university alumni affairs and is a member of Library Associates Advisory Council. Mr. Soling is Vice Chairman of Library Associates.

The *Codex Atlanticus* manuscripts were released by the Pope in 1962 from the Ambrosian Library and permission granted by the Italian government to publish. Since then restoration work has prepared the papers for the facsimile edition which will be distributed only to those libraries which subscribe to the twelve volume set, limited to one printing. Each volume will be 18 x 24 inches, bound in leather, of approximately 360 pages, with 180 color prints. Two or three volumes per year will be published over the next five years.

Fall Luncheon Meeting

The Fall Luncheon program at the University Club featured a witty and informative talk by Dr. Peter T. Marsh, of the Department of History at Syracuse University. His subject, "Champagne Coolers and a Cell in Party Headquarters: The Ambience of Archival Research in England," was an inside look at a scholar's experience in the great libraries and castles where he did research for a soon to be published book on Lord Salisbury.

Ernest Stevenson Bird

Though he was not a member of Library Associates, Mr. Ernest Stevenson Bird gave so much to the library at Syracuse University which bears his name that grateful remembrance is noted here in behalf of Syracuse University Library Associates. Mr. Bird died February 10, 1974.

The Ernest Stevenson Bird Library was dedicated in April, 1973. (See *The Courier,* Vols. IX,4., X,1., X,4.) Those who have been associated with Syracuse University for many years now work and study in the new building with a feeling of special thanks to the man who was so generous in helping house the university library. It will hold its proper place as the center of the university community for many years of use by multitudes of students, faculty, and researchers.

Allan B. Coughlin

A great loss to Syracuse University and the community is the death December 26, 1973, of Mr. Allan B. Coughlin, a trustee of Library Associates since 1959. Mr. Coughlin had a large collection of materials on the history of Syracuse and Central New York. His interest in books, libraries, and education extended to other areas of service. He was president of the Rosamund Gifford Charitable Foundation, often a source of grants to libraries in Onondaga County. He was a trustee of the Manlius School and the Onondaga Historical Society.

Other important interests were the Community-General Hospital, the Red Cross, the Community Citizens' Board of the Youth Development Center of Syracuse University, Syracuse Community Foundation and the Community Chest and Council.

A. Ralph Eckberg

Library Associates has lost another of its oldest and most interested supporters. Mr. A. Ralph Eckberg, who was a Library Associates trustee from 1960 to 1968, and a member of the Advisory Council since 1969, died on April 4, 1973. He left a bequest to the Mayfield Library.

Mr. Eckberg was extremely active in many civic organizations in Rochester, ranging over a wide field, including, among others, the Boy Scouts, the City-County Park Planning Commission, the Rochester General Hospital, Third Presbyterian Church, and the John F. Wegman Foundation. He was a member of the Syracuse University class of 1917, and chairman of their fiftieth reunion fund committee. An editorial in the *Brighton-Pittsford Post* (April 12, 1973) written at the time of his death, says, of his many interests: "to all of them he brought an exceptional intelligence, enormous diligence, and a realistic idealism." His friends from Syracuse University and in Library Associates are grateful that he gave so much of himself here, too.

John Ben Snow

Although he shunned publicity during his lifetime, it seems appropriate to note the death, on January 21, 1973, of a generous benefactor to the Syracuse University Libraries, Mr. John Ben Snow, a member of Library Associates.

Mr. Snow was born in Pulaski, New York, in 1883. After graduating from the New York University School of Commerce, Accounting, and Finance, he had a successful career in business with the Woolworth Company, and later as chairman of the Speidel Newspapers, Inc., and owner of the *Western Horseman* magazine.

He gave one million dollars to the Syracuse University School of Journalism for a professorship and supporting fellowships. The Rare Book

Room received one hundred thousand dollars for restoration work. With twenty-five thousand dollars he established the Snow Clan Collection, a fund to enable the Schools of Journalism and Business Management, and the Department of Religion to buy books they would not ordinarily be purchasing out of budget.

Mr. Snow was active in many organizations related to business and his various interests. Among others, he was a founder of the New York University Medical Center, a member of the National Cowboy Hall of Fame, and the Colorado Springs Art Center.

His generosity to Syracuse University Libraries and the School of Journalism are a testimony to his belief in the importance of communication resources, both books and the news media.

The Courier Index

The Courier has been in continuous publication for fifteen years and has now been indexed, thanks to Mr. John Shirk, a student in the School of Library Science, and Mrs. Amy Doherty, Head of Archives at Syracuse University, whose interest sparked the project. The index is on cards filed in the George Arents Research Library. Much valuable historical and bibliographical information about Central New York and the Syracuse University Libraries' holdings has filled the pages of *The Courier* over the years. Plans are to publish an index issue soon. This will make the material in *The Courier* far more accessible. It will also make imperative the need for a complete set of back issues, which we do not now have, except in the University Archives.

When *The Courier* was young, it was a source of pride when all the issues were distributed to members and friends. Now, as orders come in for back issues from scholars around the country, we wish we had the missing copies to use for satisfying these requests by photocopy. Do any of our members still have numbers 3, (January, 1958) 6, (January, 1960), and 7, (May, 1960)? Perhaps someone with foresight has a complete run of *The Courier.* Such a set would be a gift of real value to Library Associates.

Those who have taken a special interest in *The Courier* might be pleased to read what the R. R. Bowker publication, *Magazines for Libraries,* 1972 edition, has to say about Library Associates' magazine:

> A handsome pocket-sized 56-page journal which features five to six bibliographic articles, usually based upon materials found in the Syracuse University Library. The material is as diverse as the library collection, moving from Russian theatre to Shaker furniture and Nevil Shute. The writing style is much more relaxed than in similar journals. A casual reader will enjoy this as much as a dedicated bibliographer. In fact, it is one of the few of the genre which might be read cover to cover with delight. And the photographs and drawings help things along considerably.

Members Publish

Mr. John Mayfield has written an introductory note to the first edition of an unpublished poem, "Shelley," by Swinburne, written when he was a student at Oxford University. The book is an elegant miniature limited to five hundred copies for distribution only in the United States, England, and Texas.

Two members of Library Associates, Professor Antje Lemke and Ruth Fleiss have written an art reference book, *Museum Companion: A Dictionary of Art Terms and Subjects,* published by Hippocrene Books, New York. The book gives concise explanations of art terminology from history to techniques, and mythology to modern media. Mrs. Fleiss is a graduate of the Syracuse University School of Library Science. Professor Lemke is a member of the faculty there and chairman of the Publication Board of *The Courier.*

From the Executive Committee

Since Library Associates has grown so large, to about four hundred members, two-thirds of whom are from the Syracuse area, the task of preparing the mailing of notices and *The Courier* requires additional help in the office. Volunteers have been cheerfully addressing and stuffing envelopes. Miss Janet Graham, Dr. Florence VanHoesen, Mrs. Leon Chadwick, Miss Mary Jo Mozley, and Miss Dorothy Torino deserve recognition and appreciation for their help. Mrs. J. Howland Auchincloss, as chairman of the Program Committee, and Miss Betsy Knapp, as chairman of the Membership Committee continue to do outstanding work for Library Associates. It is through their efforts that the innovative programs of 1973 and the consequent great increase in membership were possible. Their sense of obligation to the membership of Library Associates equals their belief in the purposes of the organization.

Syracuse University Library Associates greatly wants and needs the interest and support of all its members in its work of drawing attention to the collection of the Syracuse University Libraries, through gifts and through wide readership of *The Courier.* Publication costs are going up, just as *The Courier* is attracting notice in university libraries across the country and abroad.

Will you help Library Associates? You could:

1. Renew your membership promptly, and, if you can, make an additional gift.
2. Interest at least one additional member.

The next page is a tear-out slip for you to send with your contribution and/or a new member's name(s).

In order to be certain your contribution is properly credited, dues paying members and donors alike should be sure to include the name of Library Associates on their checks. It is suggested that the abbreviation S.U. precede *Library Associates,* rather than writing out Syracuse University and having no space left for the words *Library Associates.* Your

contributions are tax deductible, of course. Did you know that your gift is also credited as a gift to the university?

Library Associates may also receive gifts as a memorial. In 1973-74 memorial gifts were given for Frau Helene Bultmann, Mr. and Mrs. Birger Engstrom, Dr. Rowland Graeber, and Mrs. George W. Henes.

* * * * * *

Syracuse University Library Associates
611 Bird, Syracuse University
Syracuse, New York, 13210

Yes, I would like to help Library Associates.
Enclosed is my contribution. $ . . . . . .

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